DANCING STAR MAGAZINE

_Y 1954 ★ ★ ★ ★ 25 CENTS

HE TEACHER OF
OVAGH & RABOVSKY
EETING VERA ZORINA
HE DANCE IN CHICAGO

EWS & PHOTOS THAT GO
O MAKE UP THE DANCE
CENE FROM FAR & NEAR

she turns

Ducklings into Swans

The somewhat frightened little girl peers about the dance studio. So much is new and different. So much needs to be explained. So much hinges on the little girl's trust and faith in her important new friend — the dance teacher.

But slowly, haltingly, her faith grows. The little girl learns. Learns to master her arms, her legs, her toes, her hands. Then in a sudden burst of soaring pride, she feels that delicious mastery of her whole body. She dances.

For a brief instant, the duckling has become a swan.

Perhaps someday in her years of womanhood, these first graceless moments, the awkward errors, the dance teacher's firm and encouraging words, the whole magic mood of unspoiled youth will be recalled and this once frightened little girl will look back and gently smile.

To the dance teacher whose dreams of spawning the next Nijinsky or Pavlova shall remain but pure sweet dream, that gentle smile may be the only rewarding reality. A reality of helping to mold graceful, poised human beings, of turning ducklings into swans, and bringing to their lives, for a little while at least, a world of enchantment, of discovery, of beauty.

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Dancing Star

"A National Magazine"

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COVER STORY

This months cover features that personable Tap team, Hoctor & Byrd. Danny Hoctor has been signed as dancer-choreographer for the summer 'Saturday Night Revue' TV Show in Hollywood, California. The team recently concluded an extensive tour of some of the nation's largest theatres and night clubs.

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The Teacher of Kovach and Rabovsky

Americans will have seen by now the phenomenal technical prowess of NORA KOVACH *and* ISTVAN RABOVSKY*—writes* PETER CRAIG-RAYMOND *— and may well ask* "Who is behind this dancing . . . "

The morning after the night before — a most breathtaking one — when I had seen Nora Kovach and Istvan Rabovsky . . . my telephone rang. A rather plaintive, and patently Hungarian, voice asked for me. I immediately thought this must be the Hungarian embassy rushing to confirm that, after all, Rabovsky and Kovach were **not** their greatest dancers but that two others had been officially designated as better.

But no. The Hungarian on my telephone had fled from the vicegrip just as stealthily as Nora and Istvan themselves. She introduced herself as having studied for seven years alongside the two escapees.

And so I met young, blonde, confident-of-her-teaching Klari Szechy. M. Szechy had already met Rabovsky and Kovach and had a long nightclub reunion with them.

I invited her to come and tell me about the teaching that had produced the dynamism I had seen hurl the stage away from Anton Dolin's Festival Ballet, good as they are.

She said "Ah, you mean Nadassy . . . " A few days later I discovered that this was just what I did mean. One man. One man's outrutted ideas, ideals. Ferenc Nadassy.

I searched for his name in reference books, in European magazines, even in Communist Hungary bulletins. No Nadassy. Tucked away as **ballet maistre** of Budapest Opera Ballet, perhaps I should not have expected to find him well referenced. But now I know he should be.

In Nora and Istvan's flight from the Soviets they left behind several people whom they will not forget. Nora's mother was one, there are a few others. But Ferenc Nadassy was high on the list. His teaching, obvious from their work and in the records I have seen of Budapest Opera Ballet work, is of wide dimension, high achievement. So let me first record the tragedy.

Today Nadassy, one of the finest teachers outside of the two Bolshois, is forced to teach factory workers the basics of dancing. Denied facilities, denied credit, denied even production usage in face of the constant import of Soviet choreographers and directors . . . Nadassy is today a broken man.

But his teaching is only breaking-in.

I don't think Nadassy will now have his effect personally. Item: he is old. Item: the guarding is more tight than ever so how could he escape.

But his breaking with the tight harshness of Cecchetti and his stress of dance technique and effect rather than on classical ballet convention and statuetary: this I think will make inroads on contemporary ballet thinking.

Today the Western ballet is conventionalizing what was, basically, merely a line of revolt. The Diaghilev-Fokine-Cecchetti breakaway from the hidebound Opera started a searching for novelty and grandiose effect. Now the "revoluntionaries" are themselves being legended into traditions which must be kept and revered. Ironic, paradoxical — but other revolutionaries have found themselves in queer positions as vested interests found memory a compatible asset.

Nadassy follows on the thinking, perhaps, of Diaghilev himself. The Diaghilev who engineered acrobatics to showcase the young Dolin would appeal mightily to Nadassy whose favorite 'party piece' is a ballet transposition of a one-man football game!

The basics of Nadassy's teaching were, of course, Cecchetti. But, watching — for example — Cecchetti **port de bras** followed by Nadassy's exemplification of them, the difference in thinking was obvious! Or, rather, the fact that Nadassy did **think** instead of merely calling a textbook sequence of arm positions was obvious.

Phrased simply: Nadassy is Cecchetti with warmth, theatrical projection and greater technical facility.

To achieve this broader style of dancing, and the elevation, jumps, tours of which Rabovsky and Kovach are masters, Nadassy told his students to work under various specialists. Acrobats, contortionists, balancers, tap dancers . . . all were called in. Swing and Jazz stylings were used as accompaniment. These were the spectacular variations of Nadassy. But, behind them, he had completely rethought teaching practice.

☛

The beautiful Dorothy Dorben Dancers gang up on their boss (Bimbo) of Bimbo's 365 Club in San Francisco.

-A Bill Cogan Photo

Dorothy Lamour poses between shows at San Francisco's Italian Village with choreographer-producer Bill Carroll and two of his line girls. Carroll created special South Sea Island routines for the 'line' during Miss Lamour's stint at the 'Village'.

-Bill Cogan

Not with Nadassy can a girl be **en pointe** after a few weeks work. A solid year elapses. Not with Nadassy can you mix classes — always splitting class with **pointe** work, for example. Each thing — pointe, jumps, pirouettes — has a once-weekly class of its own. Slower, perhaps. But, in the end, a firmer, fuller grip on technique is established.

On this foundation you can, and Nadassy has, gone on to produce the unconventional lifts and jumps of Rabovsky and Kovach. I watched Klari Szechy show me this same teaching in London. From what I could see she is giving the polished 'beat' finish of national character work on top of normal Cecchetti technique. Thus she achieves the classic ballet movement with a softer line, finer preparation and dissolution and a brittle, theatrical 'bang' ending to each movement. (I apologize for having no better adjective than 'bang' to convey the sharpness of attach with which she imbues her work.)

This is exactly what she assimilated from Ferenc Nadassy.

I saw a young South African of Cecchetti and Royal Academy standard changed under her Nadassy-thought teaching from a stiff, poise-holding and adequate dancer into a flashing, dynamic performer. The change, believe me, was quite amazing as this girl developed rapidly the brilliance of Nora Kovach.

So Nadassy's teaching is not a hothouse limb only procreatable in his own studio. It obviously can be studied, believed in and used by other teachers.

●

Broadway Dance Beat

By David Raher

★ ★ Helen (Hazel Flagg) Gallagher moved her belongings into the Persian Room of the Plaza for their final show of the season (ended June 19th).

Miss Gallagher, who started out in life as a dancer and wound up as a successful musical comedy star, placed the emphasis on singing rather than on dancing. The kind of singing that suited the splendid cuisine served there. The kind that aided digestion.

'Merrily, Merrily', a number in which Miss Gallagher wore a straw hat and sported a cane, was delivered with beguiling freshness and introduced an unpretentious soft-shoe routine.

The number which fell wholly into the category of dance, called 'The Sing', was an extract from the film Panama Hattie. In it, Miss Gallagher can be said to have 'let go!'. Her style of movement was modern-jazz and she was accompanied on the bongo drum by Abe Lima.

'Not Much Fun Being a Lady' a song full of naughty implications was not really her genre. Gallagher doesn't look a girl suffering from sexual blight. . .

★ ★ ★ Joan Holloway, an attractive blonde opened the Persian Room show with a brisk but conventional tap routine. She seemed worthy of better material. . .

HERE and THERE:

Mary Ellen Moylan will go to St. Louis to dance in 'The Song of Norway', her first dancing assignment since she injured her leg in Italy about a year ago. She was practicing double turns in the air, landing on one leg, when the accident occurred. . . . Danny Daniels will repeat his performance in Morton Gould's 'Concerto for Tap and Orchestra', at the Lewishon Stadium this summer. . . . Peter Birch will direct as well as choreograph the CBS summer show, 'Summer Holiday', which features Merv Griffin and Betty Ann Grove. First showing on June 24th, Channel 2. . . . Ryco Sarroga in Paris to begin rehearsals with a touring ice show. . . . Nora Kaye returns to Japan in August for more performances. America's number 1 dramatic ballerina is as well known to the Nipponese as she is to her fellow Yankees. Her five-weeks engagement will cover three major Japanese cities—Tokyo, Sujako and Okyato. She will dance stellar roles in Swan Lake, Lilac Garden and a new ballet as yet unannounced. Miss Kaye who is looking forward to her forthcoming engagement in Japan, has only two complaints to register on the subject. The Japanese food, which she finds delicious, makes her ill and according to theatrical custom she must turn in two performances a day, five days a week; One at 2:30, the other at 6:30. . . .

★ ★ ★ Sorry to see Alicia Alonso made the subject of a glorified Soap Opera on TV called 'This Is Your Life!'. . . .

★ ★ ★ Alvin Schulman, whose solo 'Sam Hall' received much favorable comment earlier this season, will become a member of the Jose Limon company when it begins performance at Connecticut College this summer. . . . Modern dance choreographer, Bill Hooks, has turned ghost choreographer for TV. Much of his work, I am told, has appeared with credits going to better known choreographers. . . .

★ ★ ★ Choreographer Ana Ricarda's relations with the Marquis de Cuevas bursting at the seams. Ricarda recently un-

☛

derwent a serious foot operation in London (seems there were no surgeons here capable of coping with it) and is still there recuperating.

I understand the 20th century Maecenas of ballet has accused her of deliberately dodging performance in her own ballets.

What do you make of it Watson?

In the meantime Ricarda is seeing a lot of Anthony (Puffin) Asquith, British movie director. He is considering a film of some of the choreographer's ballets.

★ ★★ The Spanish dance film Flamenco currently being shown here at the 55th St. Playhouse, is one of the finest dance documentaries extant. Minor crudities in filming are easily ignored in the face of the magnificent performance unreeled. Director Edgar Neville has shown great understanding of his subject and for the most part avoided trick shots.

Some unforgettable sequences of the film are those of Antonio in a classical dance (a trifle long) before the magnificent Escurial (Renaissance palace turned monestary) outside of Madrid and his Flamenco solo with the impressive Tajo de Ronda (an immense natural stone arch, in the mountains) as background.

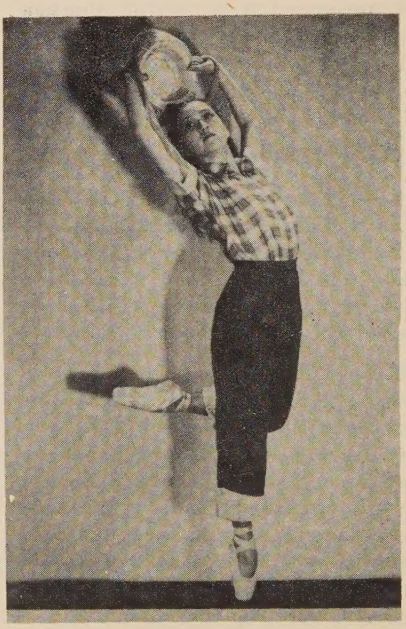
Pilar Lopez (sister of the late Argentinita), Manolo Vargas, AlejandronVegas and Roberto Ximenez perform a moving dance dedicated to the memory of the of the great Argentinita.

There are many regional dances performed by expert dancers relatively unknown to American audiences, highly dramatized by a backdrop of the exquisite, natural landscape of Spain. . . .

★ ★ ★ Victor Reilly, dancer appearing in Carousel at N.Y.'s City Center, recuperating from wrenched back and stitches over right eye. He suffered cuts and bruises in warding off the unknown attacker of a young girl in Greenwich Village, the other day. . . . Jennifer Hayward, daughter of the Porgy and Bess Heywards, has signed for the corps de ballet of the Ballet Russe de Monte Carlo. She's recently returned from London where she has been studying for the past three years. . . .

★ ★ ★ D.D.Livingston and Hope Sheridan have planned a Summer Dance Festival for N.Y. to be held at the Lex-YM HA from July 6th to 11th. Styled on the Jacob's Pillow festivals, they've lined up quite an impressive bill of fare for the season. Slated to appear in the series are: Alexandra Danilova, Roland Vasquez (Met Opera soloist), Michael Lland (Ballet Theatre), Inesita, Katherine Litz,

New World Symphony in Tokyo



Mara and Cambodian Ballet, Geoffrey Holder & Company, Alvin Schulman, Audrey Golub, Charles Weidman & Company, Louis Johnson, Nala Najan and Gina (Hindu Dancers), Al Minns and Leon James, Pearl Primus, Anthony Mordente and Carol Frishman (High School of Performing Arts), Sahomi Tachibana, Myra Kinch & Company, Josefina Garcia, Arleigh Peterson & Company and Midi Garth (modern dancer). . . .

★ ★ ★ Aiko Ohtaki, Swan Queen from Nippon, is here to brush up on her technique. While waiting for Vladimir Doukodovsky's class to begin (up at Ballet Arts) Miss Ohtaki disclosed some interesting facts about ballet life in Japan.

The diminutive miss, who runs five ballet schools in different major cities in Japan, also is ballerina assoluta of her own Aiko Ohtaki Ballet Troupe. The company boasts a repertoire of classical ballets including Swan Lake, Coppelia, Scheherazade and Prince Igor. Miss Ohtaki's range encompasses all the leading feminine roles in the above mentioned works, she told me.

Not only is she leading dancer of the company but is its chief choreographer as well; having two new works in the repertoire, New World Symphony (Dvorak) and Carmen (Bizet).

The Japanese dancer told me, with pardonable pride, that her father is a well known movie director and her mother has been a dancer. She also informed me that her late uncle, Takeo Kawai, was a famous actor.

Miss Ohtaki's training came from the hands of White Russian Elena Pavlova (no relation to the great Pavlova) who claims Imperial Ballet lineage and who resides in Tokyo.

The dancer came to this country to further her training with Doukodovsky and Nina Strogonova, in December of last year and plans to return to her native land sometime this fall. She would like to stay longer but finds the cost of living prohibitively high and so must return to her five ballet schools and company of forty-five dancers (six male).

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★ ★ ★ Melissa Hayden in a state of fecundity, has suspended performance until after date of delivery; which should be roughly around November. To keep from getting stiff she teaches twice a week up at the Ballet Theatre School. Hope it's a boy—never enough good male dancers. . . .

★ ★ ★ Little is known about Elizabeth Anderson who runs the Anderson-Ivantzov School of Ballet on 56th St., apart from the fact that she stems from the Imperial School in Moscow, danced the leading role in 'The Sleeping Beauty' at the Bolshoi Theatre in 1917 and staged Stravinsky's 'Les Noces' at the Met in 1929.

I am told by an authoritative source that Anderson was one of the most brilliant technicians of her day. And was not seen to good advantage in this coun-

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try when she appeared as leading dancer with Balieff's Chauve Souris'. Her partner at the time was Nicholai Semenoff, the ill-fated Russian dancer who committed suicide in the 30's by jumping into Niagara Falls. . . .

Max Frohman, a contemporary of Anderson's and also a graduate of the Imperial School, recently left his Connecticut school to pay us a little visit. Up at the Theatre Ballet School while reminiscing with old friends, he thought he saw a familiar face which he could not easily place.

The familiar face was identified as that of Valentina Peryaslavic. Frohman recoiled in utter amazement. He asked himself aloud, 'Can this be the brilliant little dancer who staggered the audience of D.P.'s with her amazing performance in the concentration camp in Germany a few years ago?'

Time and the ravages of life in a concentration camp had greatly altered her physical appearance. Frohman's hesitation was understandable.

The one thing the concentration camp had not marred in Valentina Peryaslavic, was her indomitable spirit. Determined to forget her old life—once free soil was beneath her—she accepted a job in Philadelphia, in a cigar factory.

However, word soon got around that she had been a ballerina in the Ukraine and sponsors came to her aid. It wasn't long before she was installed as a ballet teacher in a local school. Her reputation spread and led to a position in in a N.Y. school and subsequently to the present one in the Ballet Theatre school.

Her bright, cheerful disposition is an inspiration to her pupils; this is coupled with authoritative knowledge of the St. Petersburg (Leningrad) school of ballet which she imparts with unparalleled love and enthusiasm. . . .

The Dance In Chicago

ROD QUIROS

New York City Ballet Ends Chicago Season. . . .

The New York City Ballet came to chicago for the second time—the first was in 1951. This engagement served to end our regular season and to open the summer one. Unfortunately, as in the previous engagement, business at the box-office was very poor. Excuses were plentiful, but both the management and public are to blame. Neither can take complete blame.

Management should have considered the lateness of the season, the high price of tickets, and the fact that Ballet Theatre was here less than a month before—with admission charges much less. At the same time the public should have responded as this is one of the country's most brilliant companies with an array of dazzling dancers and some wonderful ballets.

It is difficult to review the entire season at one time, therefore I will mention only the highlights. New York City Ballet has developed some good standard works which make up the backbone of its repertory and it is on these that it relies, inasmuch as most of the new works do not measure up to the older masterpieces.

Among the older, *Serenade* is still lovely, while *La Valse* has lost some of its impact and chic. *Bourre Fantasque* and *Symphony In C* can still bring an evening to a lively conclusion.

Of the new ballets given here, *Four Temperaments* left the strongest impression. The two Christensen ballets, *Filling Station* and *Con Amore*, are nothing more than fillers and almost insignificant in a repertory that holds *Fire Bird* and *Age Of Anxiety*. *Scotch Symphony* has hardly anything to recommend it, and *Cakewalk, like Pied Piper*, was most disappointing. *Interplay* should be left to a company that has male dancers to dance it, and girls who can give it the buoyancy and life which make it an indelible work in American ballet.

Maria Tallchief is still the greatest of their dancers; her technique is marvelous and she is much more lyrical now. Diana Adams is one of the loveliest dancers on any stage.

Tanaquil Le Clercq has added strength to her beauty, and Patricia Wilde makes a most difficult step look as easy as walking.

Of the male dancers, Francisco Moncion is a powerful, subtle and almost primitive dancer, and Jacques d' Amboise, who is rapidly coming up, are perhaps the only two with any personality.

●

THE ART OF CRITICISM . . .

rather than the doggerell of merely being witty — that is not so simple to find in an era of short reviews, short tempers and "news angling" art.

Writing for *Ballet Today*, Peter Craig-Raymond well exemplifies just this — the art of criticism.

The Annual Subscription is $2.50

BALLET TODAY
15 Upper Brighton Road
Surbiton, Surrey, England

LONDON FOOTNOTES

by

PETER CRAIG-RAYMOND

★ ★ ★ Bringing rapid business methods into ballet management is London impressario Peter Daubeny. Undaunted by poor seasons with Martha Graham and Janine Charrat, Daubeny rushed to Paris at the first rumour that the Russian Ballet would not be allowed to dance in the French capital.

The rumour was right—the Indochinese defeat was used as an excuse for sending the dancers (including Galina Ulanova) back to Russia, via Red Germany. But Daubeny tried. That, this time, the try was not successful is not the point. It's good to know that ballet has someone ready to plane his way to wherever something good in dance may be available. This eagerness has brought London such masterwork seasons as those by Antonio, Petit, Teresa, and others.

Meanwhile a company of Russian folk-dancers did, in fact, appear. But apart from a locomotive trick or three, amounted to little. During the past month Violetta Elvin returned to Covent Garden after her convalescence from the injury she sustained during Sadler's Wells U.S. tour. She danced BALLET IMPERIAL as a strength test and passed well. She is to follow this with SLEEPING BEAUTY upon which I will comment next month.

★ ★ ★ Also on the way is a season by Ballet Rambert (see Dancing Star December 1953 for resume on Rambert) and the major summer season by Festival Ballet.

★ ★ ★ For this season Nora Kovach and Istvan Rabovsky will enlarge their repertoire from DON QUIXOTE pas de deux (seen in New York and

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Las Vegas) to include SYLPHIDES and SCHEHERAZADE. The change in Nora since her U.S. trip is quite startling. She is a most beautiful girl.

★ ★ ★ As is obvious this is very much of an advance trailer of a month. The features come next month. But meanwhile, a few names make news. . .

Violetta Elvin is to make an Indian dance film with and by *Ram Gopal;* it's Violetta's first venture into Indian dance. . . *Ballet Comique* (with *Irene Skorik, Xenia Palley)* is apparently in difficulties with tour changes here. . . *Svetlana Beriosova* has been steadily improving all season at Sadler's Wells; she should certainly take full ballerina status soon. . . *Rowena Jackson has* flown home to New Zealand for a brief guest appearance there. . . *John Field* appears with *Moira Shearer* in the *'Man Who Loved Redheads'* film. . . . Sadler's Wells Theatre Ballet's next premiere will be of a sporting-themed work. . . *Kathleen Gorham* has joined *Borovansky's Ballet* in Australia and *John Cranko* has also gone over to that company to stage his *Pineapple Poll* ballet which he created for Sadler's Wells Theatre

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"Small World, Small Wonder"

Miss Henson reviews the latest Straw Hat Theatre musical revue and as usual—she calls 'em as she sees 'em. For a previous review on this company see the January '54 issue of this magazine.—EDITOR.

Once again there was cause for rejoicing among the Bay Area's theatre lovers when on June 15th the Straw Hat Theatre presented its first performance of another original musical revue entitled 'Small World, Small Wonder'.

This, their 21st production since their inception in 1947, is scheduled for a summer run of 12 weeks in their original home in the Lafayette Town Hall in Lafayette, California.

Also on the agenda is a fall and winter tour plus a San Francisco run at a later date.

Opening night saw a packed house with enthusiastic applause the keynote of the evening. However, as is to be expected on any opening night, there were a few rough spots which will undoubtedly be smoothed out as the performances progress.

Although there is of necessity a certain aura of informality and intimacy which pervades revues such as this (and a delightful aura it is, too) there are one or two situations where the intended air of informality just doesn't come off. Take for example, the enter-

You might call it the 'brush-off' Karleta Phillips is giving Robert Cowell. From 'Look Who's Loving Who!' in the latest Strawhatters musical revue—'Small World, Small Wonder'. —Barry Evans

A scene from the opening number in the new Straw Hat Theatre musical revue which plays nightly except Monday, at Lafayette, Calif. Left to right: Ron Poindexter, Gayle Young, Lee Stewart-on the stairs, Kitty Frierson.

prising young actor who, just before curtain time, following intermission, pops his head from between the curtains and casually says something to the effect that the actors are ready if the audience is. The basic idea is good, but somewhere along the line the punch is lost.

The dance sequences in general have been capably directed by dance director Jeannde Taylor Herst. 'Perfect Precision', however, could stand considerable tightening up. Although a satire on precision dancers, the number lacked the spontaneity necessary to give it the illusion that its dancers were making unintentional errors.

The opening night show-stopper was an unassuming vocalist who sang 'Ain't That a Fine Kettle of Fish'. Although somewhat lacking in stage presence, Miss Frierson does have a contagious appeal about her. While it's still too soon to say whether she possesses the potentials of another Eartha Kitt, the fact remains that she registered solid with the audience—so solid, in fact, that the ensuing act was well past its introduction before the applause subsided.

To this reviewer, however, the piece de resistance of 'Small World, Small Wonder' is 'Men About Town' which satirizes by means of stance, gesture and extreme English dialect (American version) familiar slogans, products and figures generally seen on the advertising pages of such magazines as the New Yorker, Fortune, etc. Creditably enacted by Louis Bennett, Robert Cowell, Charles Gans and Gayle Young, this particular skit exemplifies the sagacious Berryhill wit.

Other favorites are: 'Everybody's Etiquette', 'Growing Pains' and 'Gold Gold Gold'.

Regardless of how one might feel toward each individual number, the Straw-

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PAUL WHITEMAN said "See Sterling for Silver and JACK STANLY for Dancing."

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Meeting ZORINA *—and Beriosova's Aurora*

You meet dancers in the oddest ways. Last evening, as I write, I answered the telephone call here and was invited to Suites 280 and 281 (yes, two of them) at Claridges, London's finest hotel.

The suites were made out to the vice president of American Columbia records. Interesting enough. He is an easy conversationalist and knows his business. But "Meet my wife," he said, and I murmured "I'd like to."

And I did. For she turned out to be Vera Zorina.

And Zorina's principal job at the moment seems to be sidetracking her busy husband into keeping part of their "holiday" as a holiday. So far, she tells me, he keeps ducking into disc stores to see the English method of retailing records!

Vera Zorina
—A Peter Craig-Raymond Exclusive

BROADWAY

They leave from London to visit France, Holland, over to Germany, down through Italy (with a stop to greet an old friend —he is 84—in Switzerland) and thence to Spain.

From there, Zorina returns to New York to star in the Broadway revival of *ON YOUR TOES.*

Her past? Ballet Theatre, Ballet Russe de Monte Carlo, The New York Met—and Broadway, of course.

In London she returned to her original teacher — everybody's original teacher — Mari Rambert. Every day during her stay here, Zorina trekked out to Rambert's Mercury Theatre class and watched the ageless Rambert turns cartwheels as an incentive to girls a quarter of her age who feel too tired to do a plié!

BERIOSOVA

Did Zorina enjoy her stay? Yes but.

When I told her Svetlana Beriosova was dancing her first Sleeping Princess, she was upset at missing the performance. "Everybody in New York loved her."

If New York and Zorina had seen the wonderful Aurora presented by Svetlana they would have loved her all the more. Much more.

(Page 221)

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hatters as a whole, never drag. They're on—they're off! And sans encores.

Whether you're a critic, cynic or merely an ordinary human—whether you're young in years or young in heart, you'll enjoy 'Small World, Small Wonder' for there's something in it for everyone. . .

AN ASIDE:

I should like to know WHY some enterprising Hollywood or New York TV scout hasn't latched onto Elizabeth Berryhill by now?

Why? when the eternal cry from those responsible for today's top TV shows is that there is a decided scarcity of writers capable of creating new and original TV material. I repeat—why, in the eight years Straw Hat Theatre has been playing to packed houses both here and in the East, hasn't someone DISCOVERED this veritable powerhouse of ideas-wit and originality, founder-president-writer and director of Straw Hat Theatre Inc.—Elizabeth Berryhill?

NOTE: This is not a paid advertisement! Furthermore, let us go on record now as stating that NO individual, group, or organization has money enough to purchase 'editorial advertising' as such in the pages of DANCING STAR magazine.

It may interest you to know that Miss Berryhill will not learn of this reviewer's 'testimonial' unless someone informs her—or, like you, she reads it.

I believe that uranium—like gold—is where you find it. The trouble is, not all of us possess Geiger counters, therefore a bit of help might not be amiss. . .

—BARBARA HENSON

YOU, as a teacher, are invited to join the

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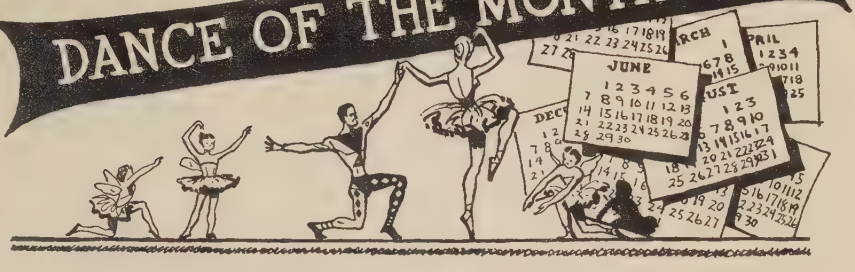

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Dance Lines

by

Gordon Keith

LEST YOU FORGET. . . .

DANCING STAR Magazine goes on a one-month vacation during the month of August. The next issue will be dated Aug-Sept and will reach you the early part of September.

Subscribers need not worry—all subscriptions will be extended one month. . .

LETTERS:

Following are three letters taken more or less at random from the many we received on the subject of our DANCE LINES column of May, 1954, titled: 'Give A Dance Teacher A Break'. We plan to publish others at a later date.

Dear Sir:

I have just finished your column and may I say I think you have stated the feelings of all those in the dancing profession, especially dancing teachers, in your denunciation of such dialogues as used in MGM's 'Give a Girl a Break'.

I am a former eastern teacher and belonged to the Dancing Teachers' Club of Boston. Incidentally, I know Russell Curry whose picture appears in this issue; also I know they will not take any such remark sitting down. So I really do think MGM would do well to cut any such statement, particularly when it comes from one-half of such a well-known and well-liked team, and the daughter of such a well-known teacher.

I realize of course, the lines were in the script, but I do feel a person of Marge Champion's background should have protested herself.

We now reside in Glendale; I teach ice ballet at Schramm Ice Skating Studio, as well as conduct my own studio.

Most sincerely,
Yvonne Blauchard
Pacific Dance Studio
Glendale, California

Dear Sir:

First of all I would like to say that I am a subscriber to your delightful and informative little magazine and by little, I mean in size only, not in the contents.

I was very much interested in 'Dance Lines' May issue as I had personally thought the reference to 'washed-up dancers' a trifle out of place. Of course I fully realized it was meant to be funny and took it as such, but it is definitely not too good food-for thought for parents and students, especially parents. It doesn't take very much to get some of them wondering and usually along wrong lines as they don't understand it fully in the first place.

As to teachers, I feel very strongly on the subject of professionals not always making good teachers as I think it requires quite a different type of study to be a really good teacher. Any of my pupils who wish to teach I give extra lessons on how to teach as well as their regular class lessons.

Early in my career I realized that I was not cut out to be a performer, much as I wanted to, but a teacher, and have been doing just that for 36 years and have loved every minute of it.

There is another big reason that I took exception to the remark. We in Kirkland Lake, are 400 miles from the nearest city (Toronto) where we can see anything but the movies, consequently my pupils have never seen other students perform, and as far as they are concerned the movies are the thing. Oc course I do encourage them to see anything with dancing in it, and quite frequently we all go together. I try to point out that while the movies are wonderful, there are a lot of things done that you don't see on the legitimate stage, and the thrill is never quite the same as a live show.

I took five of my senior girls to Toronto to see the Canadian National Ballet. Most of them had taken for about 11 or 12 years and it was the first time they had ever seen anything on a real stage, except local shows, and our own recital. In fact it was the first time some had ever been to a city so you will see why I am especially keen that they get better impressions from the movies.

Sincerely yours,
Kay Creighton
Kathleen Creighton Studio
Kirkland Lake, Ontario, Canada

Dear Sir:

In reading over Dancing Star I was very much interested in the article, 'Give a Dance Teacher a Break'. I think you are perfectly right in bringing up your point in connection with the movie 'Give a Girl a Break'.

I have met professional dancers and studied under some who had no patience at all with a beginner and if the student didn't understand after being told once, he had no patience in instructing him further.

It takes an unlimited amount of kindness, patience and endurance in teaching which

(page 225)

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BOOKS

LABANOTATION

by ANN HUTCHINSON

Illustrated by Doug Anderson

(New Directions, New York, 274 pp., $3.50)

With the publication of "Labanotation" by Ann Hutchinson (dancer, writer, lecturer and President of the Dance Notation Bureau in New York City) it is now not only possible but practical for the serious student to learn to read or write this highly developed system for recording movement.

To quote from Miss Hutchinson's Introduction "The aim of this book is to present the basic principles of Labanotation with a view to their practical application. The emphasis is on providing a firm foundation in the system, on which specilized skills may be built."

To the reader of "Labanotation," there can be little doubt that the author's aim has been carried out to the fullest.

Supplemented by more than 500 notation charts and drawings, the reader is shown the basic use of the recording symbols for movement.

However, as a passing thought, it might be well to warn those whose taste-range is strictly limited to the "Comics or TV," or whose inertia forbids the mental efforts required to assimilate the material within this book, that they might be happier by passing it up.

On the other hand, with a modicum of concentrative power , even the novice will find "Labanotation" not only comprehensible, but fascinating reading as well. For here at last, gathered between covers, lies a vast storehouse of thorough instruction on how to record not only dance steps, but complete ballets as well.

Existing proof of this is the fact that the author, along with her colleagues of the Dance Notation Bureau, has recorded some of the great ballets and dances of such top-flight choreographers as George Balanchine, Martha Graham, Doris Humphrey, Hayna Holm, etc.

Even a brief reading of the book should be enough to convince the reader of the practicability of the Labanotation system and its unlimited possibilities in the realm of recording movement.

For those who think that motion pictures offer the best means for recording

Ann Hutchinson, whose LABANOTATION was recently published by New Directions.
—Marcus Blechman

dance movement, George Balanchine in the book's Preface, says in part: "While some people advocate the use of films to record ballet, I have found them useful only in indicating the style of the finished product . . . A film cannot reproduce a dance step by step, since the lens shoots from but one angle . . . Labanotation records the structure of a dance, revealing with perfect clarity each of the specific movements of each performer . . . "

Nor is Labanotation limited solely to the dance field; rather, it is "applicable to any field in which there is a need to record the motions of the human body."

The book is divided into two sections with ten chapters in each. Section One covers such subjects as: Fundamentals of Labanotation; Steps and Arm Movements; Circular Path, Turns, Use of Body and Space Holds; Floor Plans, Drafting a Score, Repeat Signs, etc. Section Two takes up: Subtleties of Movement; Kneeling, Sitting, Lying; Revolutions of the Body; Details of Body Areas; Group Notation; Effort; etc.

There are also richly rewarding writings by George Balanchine (Preface); Rudolf Laban (Foreword); A Brief History of Dance Notation; and an Introduction to Labanotation (by the author); as well as an Alphabet of Basic Symbols; a Glossary of Supplementary Symbols and an Index.

Certainly "Labanotation" is a book the dancer — be he choreographer, professional, teacher or student — will not only want to read and study, but own as well. For "Labanotation" is one of those rare books that is as deep or as light as the reader would have it be.

— LEIGHTON HALE

MEETING ZORINA
(from page 216)

The sonambulic Geiger counter that critics use for a heart jumped and jolted tremendously at this performance. Beriosova was a dazzling, wonderful Aurora. A first performance better than any I have ever seen. A performance better than most I see.

Quite a day even for the capital of the dance. A Beriosova that fulfilled everything I have said of her. And a meeting with Zorina. London sees few days so rewarding.

THREE'S COMPANY, FOUR'S SUCCESS

Three American dancers tied their talents to one of England's finest revue comediennes on June 2 and opened at London's Fortune Theatre. Just the four of them.

Together they make one of the wittiest revues in town. And, with no exception whatsoever, the most artistically tasteful revue I have seen. The decors and costumes are exceptionally good.

The comedienne is Joyce Grenfell. The dancers are Three's Company who appeared in cabaret shows here at the Savoy and have independently starred in such shows as *FINIAN'S RAINBOW* and *ANNIE GET YOUR GUN*.

Beryl Kaye, Paddy Stone and Irving Davies contribute no less than sixteen numbers to the show, helped out by choreography from Wendy Toye (who directed the prize winning short film *THE STRANGER LEFT NO CARD*) and Alfred Rodrigues of Sadler's Wells Ballet.

These modulate from a gangster drama to a nightmare with scenic effects . . . from a pastiche on provincial Spanish dancing to a macabre melodrama on murdering a cat by Beryl Kaye.

The mixture is certainly not as before. Rarely has such a talented American dance combination been seen in London. Your London Editor can be selfish? Well, I hope their country of birth has to do without the company of Three's Company for some time to come.

— PETER CRAIG RAYMOND

(See page 231 for Zorina-Rambert photo.)

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NOTE: DANCING STAR IS NOT PUBLISHED DURING AUGUST. THE NEXT ISSUE WILL BE OUT THE FIRST WEEK IN SEPTEMBER—ALL SUBSCRIPTIONS WILL BE EXTENDED ONE MONTH.

BOOKS

HOW TO DANCE THE RUMBA

by GUY BARRY

(Dover Publications. Illustrated, 96 p.p. $1.00)

Written by an active New York Ballroom teacher, this simplified instruction book by means of text and 159 drawings (diagrams and illustrations) covers six more or less basic Rumba steps. There are also several enlightening paragraphs on such things as Rhythms, Do's and Dont's for Partners and a brief history of the Cuban Rumba.

Although Mr. Barry uses a six-count rhythm throughout both book and record, such counting, he explains, is merely "arbitrary." The main thing he says is not to try to follow more than one method.

Whether used solely as a correspondence teacher, or as a supplement to regular dance lessons in a school, this book should prove its worth to the Rumba student many times over.

RECORDS

GUY BARRY'S

RUMBA MUSIC FOR DANCING PRACTICE

(Dover Publications, 10-inch LP 33⅓)

This recording contains eight different melodies with tempos ranging from Slow, Medium, Medium-Fast to Fast.

An audible six-count (1,2,3 - 4,5,6,) is used throughout most of the recording, thereby making it relatively easy for the student to stay in rhythm.

Ballroom Rumba students should find this a good practice record, while the Ballroom dance teacher, ever on the lookout for basic teaching records, will find this one a practical addition for her collection.

THEATRE

THE AZUMA KABUKI dancers and musicians are currently performing on the West Coast. After a short season at L.A.'s Biltmore Theatre ending on May 15, they go to S.F.'s Geary Theatre for two weeks from May 17 thru May 29. They bring an enchanting sample of Japanese theatrical art which stirs memories—for those whose stint of service took them to Japan—of the Kabuki-za in Tokyo, where actors by birth or adoption are absorbed into dynasties. Tokuho Azuma, director of the present visiting troupe, is—for instance—a daughter of the late famous Kabuki actor Uzaemon XV, whose acting family goes back to the beginnings of Kabuki history some 300 years ago.

Immensely popular with the people of Japan, Kabuki drama draws audiences who sit for four or five hours spell-bound by this peculiar form of dancing mime accompanied by the samisen and other instruments. Actors are trained from boyhood in a vocation demanding as was the classical Russian ballet. Voice and body are arduously used in interpretations which are watched by keen observers who anticipate every gesture and flick of the fan. The eye, the hand, and the wrist are instruments of importance for the Kabuki actor who gives his life to perfecting one particular style.

Kabuki drama is a spectacle through which a complex story is developed which treats mainly of civil war between clans (as in "The Story of the Forty-Seven Ronins"), or of love, in which the lady courtesan is a favorite heroine, or of the tribulations of great families. A feature of the presentation is the hanamichi, a platform that leads from the rear of the audience to the stage.

Descended from the austere Noh drama which eschewed decor except for the symbolic pine tree, and the Bunraku (puppet) plays which introduced the narrated ballad, Kabuki arose as a popular form of drama which gave the people a forum of expression against the Samurai. Although started by O-Kuni who was a shrine maiden at Izumo, Kabuki ultimately became like the English Elizabethan theatre—an exclusively male form of drama. While the Kabuki theatre is now denied to women because of tradition, the dance is open to them as a means of learning and performing Japanese classical dances. Tokuho Azuma has achieved the honor of becoming the head of the Azuma School of Dancing with the title Azuma IV.

The program which is presented on the West Coast emphasizes dances which are revered through long usage. It includes the classic of classics: Dojoji (The Dancing Girl at the Dojoji Temple) which contains in itself all the styles of Kabuki dancing, and in its entirety involves nine changes of costume before the audience. Another highlight is Boshibari, a dance adapted from the Noh comic interlude, in which dexterity and fluid art are blended in the story of two servants who help themselves to their lord's stores of wine, even though tied and bound. Tsuchigimo (Dance of the Spider) is of special interest as showing typical costuming, makeup and staging of Japan's theatre art, and evoking the super-natural spirit of demon plays.

Enough is shown in this eighteen-piece program to give an authentic taste of the dances and music which contribute to one of the world's most exciting and elaborate forms of theatre.

—ALAN TORY

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Dance Craft

(Dept. DS-1)

376 Almaden Avenue **SAN JOSE 10, CALIFORNIA**

Mary Jane Moncrieff, 11 year-old student of the Eva Varady Studios of New York City was a recent winner in the Novelty Group Division of the annual Talent Show of the Catholic Youth Organization.

Ed Herlihy, prominent TV and Radio MC presented her with the plaque she won in honor of her fine performance of acrobatics, on the parallel bars'.

Mary Jane received all of her ballet and acrobatic training from Eva Varady and her father, Andrew Varady.

Left to right: The Duchess Mercedes Echequren and her husband, The Marquis Echequren, Gabriel and Lita Cansino, and Pedro Salvador from the Spanish Counsel. The Duchess is a pupil of the Cansino's. The party stopped in to witness the performance of Gabriel and Lita Cansino who are currently appearing at the Sinaloa Club in San Francisco.

—Bill Cogan

BETTY SILVERS CARRIES ON

Betty Silvers, wife of the late Lou Silvers of Stepping Tones Records, is carrying on with new ideas and recordings exactly as planned by Mr. Silvers. Working with her are Mr. Silvers' arranger, Lou Maury, and Al Gilbert, dance instructor who developed routines for many of Mr. Silvers' musical masterpieces.

ELDEST CANSINO PASSES AWAY

Antonio Cansino, 89, died June 13th in Los Angeles, California, from heart failure.

The former ballet master of the Royal Opera House in Madrid, Spain, taught four generations of dancing Cansinos.

Although retired, the great master continued to coach the Cansino Family until his recent hospitalization.

He is survived by a daughter and four sons.

(from page 213)

Ballet. . . . *Margot Fonteyn* danced in the revived *Tiresias* at Covent Garden. . . *Martha Graham* is still causing argument here with several critics saying a second visit would be better at the box-office. . . perhaps: if the critics who say so started paying for their seats. . . if not, I think Graham would do badly again here. In Paris, too, she failed badly.

Editor's Note: On May 22nd a brand new baby ballerina (Vaune) was born to Pat and Peter Craig-Raymond. Congratulations from all of us here on Dancing Star.

(from page 218)

the performer does not always have. I have been both, so I should know.

Parents as a group are sensitive and it is hard enough to hold the student whose lessons are paid for through the family. I can readily see how the lines in the movie could be detrimental. As to referring to the children as 'little monsters' that is something I resent strongly as I love all children.

A subscriber

(No name or address given)

DANCE DANCE DANCE!

Perhaps the reason Ponce De Leon did not find the Fountain of Youth he sought is because there were no dance schools or ballrooms in America at that time. For dancing—whether it be Tap, Ballet or Ballroom—is a means of helping to prolong youth, which the ancient explorer might well have envied.

Recently I attended a lodge dinner dance to which a group of National Smooth Dancers had been invited. What I am about to say, I I say with due modesty, but one thing seemed to set our NSD members apart from others—and that was their youthful appearance. Not only were their waist lines slimmer, their mode of dress more modern, but they had a certain buoyancy to their walk which had been acquired through many hours of social dancing.

Today, youth is not so much a question of how old you are as it is how old you feel. This is well expressed in a currently popular song titled 'Young In Heart'. Therefore, to the old adage: 'Dance and stay healthy' let us add: 'Dance and stay young!'

In ballrooms throughout the country one can find groups of habitues who, over the years, never seem to look or act older. While others may add poundage to their waist lines, rarely is this so with active dancers.

Obviously, not everyone aspires to become a professional dancer, but in almost every city there is some dance group, folk or ballroom, where the Johns and Janes can express themselves socially as well as rhythmically. Yes, dancing is truly a fountain of youth—let us drink deeply. . . .

—by Florence Kolos

(Editor's note: Florence Kolos is secretary of the Golden Gate Chapter of National Smooth Dancers, Inc. Like a great majority of this fine club's members, Miss Kolos is a strong advocate of plenty of ballroom dancing—for those who would stay Healthy Happy and Youthful.)

Jack Stanly was recently appointed to the Staff of Kentucky's Governor Wetherby as a Colonel. This honor was in recognition of Mr. Stanly's' outstanding contribution to the dance profession as dancer, choreographer and teacher.'

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CECCHETTI COUNCIL HOLDS MEETING

Demonstrating the Cecchetti ballet techniques for the benefit of private and public school dance teachers of Southern California, the West Coast Unit of the Cecchetti Council of America held its first meeting in Los Angeles recently.

Under the leadership of Olga Fricker, West Coast unit president, the meeting was held at the Red Shoes Dance Academy in Los Angeles, where nearly two hundred teachers were in attendance.

After a brief rehearsal with Miss Fricker, students from dance studios throughout Southern California and Nevada proved the efficiency of their teachers' training techniques by almost faultless performance of ballet routines, as each turn was called by Cecchetti examiner, Olga Fricker. All grades, 1 through V, were represented, with girls 8 to 18 participating.

Preceding the performance, Miss Fricker talked briefly about the aims and ideals of the Cecchetti Council of America, pointing out that the Michigan branch has been admitted as an educational corporation under the laws of that State.

On May 7th the Ballet Arts Academy of Reno, Nevada, presented 'Merry-Go-Round of Months'. Pictured here are five who appeared in this production. Left to right: Marilouise Reynolds, Lynne Ross, Patti Brooks, Joyce Gardner and Russe Badeaux. The scene is from 'Le Ballet des Etoiles'.

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Left to right: Louis Da Pron, Olga Fricker and Tom Sheehy. Photo was taken following Cecchetti meeting which was held at the Red Shoes Dance Academy in Los Angeles, California.

Students of Cassel's Studio in Manila, Philippines, were recently presented in a colorful dance revue. Left to right: Bernardo Castillo, Virginia Pozon, Helen Del Rosario, Flora Cochingyan, Judy Tan, Gloria Chan, Hernando Dinglasan (back row); Josephina Lobrin, Luis Dinglasan, Anna Tan (front row).

RECITAL DATES

Dance Art Studio presented Dance Varieties, May 21st at the Woodrow Wilson Jr. High School in San Jose, California.

Shipley-Maple School of Danse presented 'Fantasies in Rhythm' June 4th & 5th at the Alcazar Theatre in San Francisco.

Academy of the Dance held its recital, at the Civic Auditorium in San Jose, Calif.

Luva Stratton Ballet School presented its annual dance recital June 22nd at the Montgomery Theatre in San Jose.

Bessie Clark's annual show 'Pacific Talent Snapshots' was held June 5th at Inglewood High School, Inglewood, Calif.

Amy Powell presented her students in 'Very New Faces' and 'Dancing Feet of 1954' June 19th at Riordan Hi Auditorium in San Francisco, California.

—Photo by Fichera

Margie Matic and her long tresses present a pretty picture in her Hawaiian dances. Margie is a student of the Charley Baker Studios in Montebello, California.

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FOLK DANCERS CELEBRATE 2nd ANNIVERSARY. . . .

Some 300 folk and square dancers from the Northern California area assisted the Menlos Amigos folk dancers celebrate their 2nd birthday party at an open-house affair held in Burgess Park Gymnasium, Menlo Park, California on May 8th.

Since their founding, the Menlos Amigos group have been active in public and civic affairs in the Penninsula area. They have sponsored fund-raising events for the Polio Foundation, Folk Dance Scholarships, Benefit for Blind Children, etc.

Assisting in the activities for the anniversary party were: Ed Wright, caller for American Square dances, The Palomanians presented two exhibition numbers. The group from Oakland presented a dance from the Aragon region of Spain, La Jota Zaragoza. Mr. and Mrs. von Konsky did the Rio Rimba Samba.

The program committee was headed by Mr. and Mrs. Felix Gibbons. Aiding them were Mr. and Mrs. Dorian Taggert, Mr. and Mrs. Walt Koslosky, Mr. and Mrs. George Clute, Mrs. Clinton Carter and Mr. and Mrs. Russel Fisher. Virgil Morton, Instructor and director of Menlos Amigos served as master of ceremonies.

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A recital pose from the San Jose Dance Academy. Left to right: Arloa Pastor, Janace Jacques, Penny Peacock, Christine Inouye, Nina Balestrini, Darla Beckwith, Janice Newhall, Diane Mills and Susan Burrell. —A Townsend Photo

STUDIO NOTES

James Rozanas will conduct a special summer course in acrobatics and tumbling beginning July 19th at the Charley Baker Studios in Montebello, California.

The Ruth St. Denis Studio is holding its Summer Normal Course from June 21st to July 24th in Hollywood, California.

The 3rd Annual Symposium of Arts for the Rocky Mountain Region will be held at Perry-Mansfield Aug. 27-29 at Steamboat Springs, Colorado.

Ways for developing opportunities for increased participation in the Arts by communities remote from Metropolitan areas will be discussed by college staff members, artists and laymen.

• **DANCE TEACHERS — *PLEASE NOTE*** •
You are welcome to send **NEWS** and **PHOTOGRAPHS** of yourself and your students to these pages. All material will be considered for publication, but none can be acknowledged or returned. **PHOTOS** should be **CLEAR** and **GLOSSY**. Mail to: **STUDIO EVENTS, % DANCING STAR, 376 Almaden Ave., San Jose, California.**

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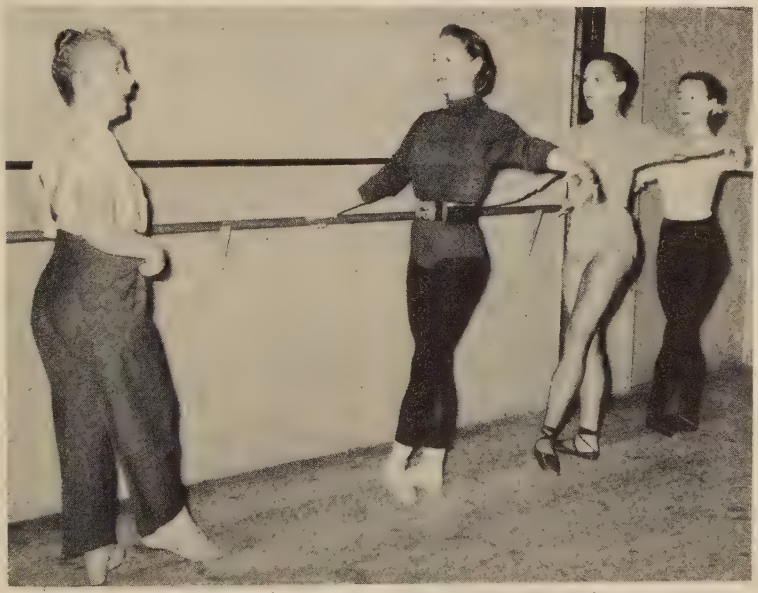

Vera Zorina takes class with London's Marie Rambert
—A Peter Craig-Raymond Exclusive

Diary of a Career-Girl

This is the 24th installment of an actual day-by-day diary written by dancer, Peachie Kane, who is at present furthering her theatrical career by studying at the Pasadena Playhouse.

(Copyright 1954 by DANSTAR PRESS)

Friday, April 4th

Rehearsal this A.M. I'm getting to like my part as Alice, maybe because I understand her pretty well.

TV, Speech and Dance this afternoon.

Saturday, April 5th

Worked this afternoon during the matinee and tonight too—so no dance lesson. This is getting to be weekly occurence, but if I don't work Saturdays I'll lose my job.

Sunday, April 6th

Went to church and spent the rest of the day reading and learning lines.

Monday, April 7th

Rehearsal was slow today. Marshall spoke to us about making the characters live, and putting vitality into our parts.

Tuesday, April 8th

Marshall concentrated on the first act in which Sue Nichols plays Alice. That was about all for today.

Wednesday, April 9th

Bill Linton is playing Mr. Kirby in the show. He is supposed to be Alice's boss and father-in-law to be. During the course of the play he changes from an unhappy, overworked rich man with indigestion, to a good natured, come-what-may, individual. With a clever bit of acting Bill makes him quite loveable.

Thursday, April 10th

Now that we don't have to bother with scripts, rehearsals are fun. Bill is a natural comedian. He keeps us laughing most of the time. He's the boy who played the 'Merchant Gentleman'.

Friday, April 11th

Everybody was feeling fine this A.M. and the show had lots of sparkle. But I sure don't envy Dolore's job as stage manager. This show has an awful lot of props.

Had TV, Speech and Dance again this afternoon.

Saturday, April 12th

Today was dull and uninteresting. I couldn't go in for a dance lesson because I had so many things to do.

Tonight John Agar and his wife came to Mainstage. There were a lot of important people there.

Sunday, April 13th

Today wasn't at all like Easter Sunday. I went to church with Teddy, a boy from school, and then to breakfast at Sheetz just like any other Sunday. In the afternoon I had to work for the concert. A trio (violin, cello and piano) came to Mainstage. They were very good, but I didn't get to hear them because I couldn't get inside. Apparently they are very temperamental and would stop playing if there was any noise

made during their performance.

I worked tonight, again and had to stay for coffee, till about 10:30. Coffee is served in the Patio at intermission.

I was feeling kind of blue thinking of home and Easter and all, but before I left for work Mom called from San Jose to wish me a happy Easter and just talking to her made me feel much better.

Monday, April 14th

Today the show played fairly well. Marshall had us run it very fast. So fast in fact, that it reminded me of the old silent movies we see once in a while. He did that to make us alert and to be able to respond to our cues automatically.

I'm in Don Canna's stage managing project. I'm supposed to play the part of Frances in 'Light Up The Sky'. We'll do Wednesday.

Tonight I'm not working so I think I'll go over to school and dance for a while. Kip Walton and I are working on some routines to do for our own pleasure and maybe if we're lucky we'll have a chance to perform them over TV.

Tuesday, April 15th

Rehearsal as usual this A.M. This afternoon Ollie Prickett lectured in our TV class. Dan Bailey who is our regular instructor, said, 'There are few people who know more about the TV and Movie mediums than Ollie.' He must be right for he talked all period about it and could have gone on and on. He is a very interesting speaker, unaffected and sincere. He doesn't let us think that TV or Movies are easy to crack, and yet he encourages us enough so that we don't consider it impossible.

Tonight Kip asked me to go with him to Hollywood after we both finished work. (He works nights too, painting etc.) He usually works until 12M but tonight he expected to be through at 10:30 and he wanted to go over to Hamburger Hamlet (an actor's habitat in Hollywood). He knows a lot of people who go there. I got late leave from Mrs. Bacon.

We had a wonderful time. Kip played the piano like mad and had the whole place jumping.

(continued in next issue)

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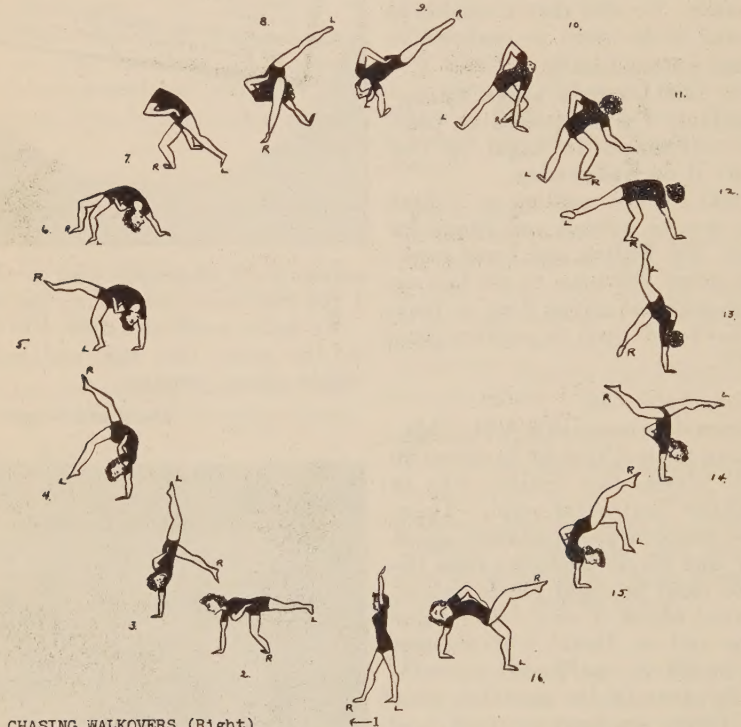
ACROBATICS & TUMBLING

BY JAMES A. ROZANAS

This is the 15th in a series of illustrated ACROBATIC and TUMBLING tricks by one of America's foremost authorities on the subject. Why not start a scrapbook of these excellent illustrations — or better, yet, file them in a permanent **DANCING STAR BINDER** each month.



CHASING WALKOVERS (Right)

Start the same as for a one hand walkover, but lean to the right around in a circle, placing the right hand out to the right on the floor and kicking the left leg back and over. The right knee is bent each time the right foot touches the floor. After the first walkover, the body keeps leaning more and more to the right until the legs and body are almost horizontal to the floor. Keep going around to the right, each time raising the right hand about six inches from the floor and reach around to the right about twenty four inches and place it on the floor for the next walkover. At no time after the first walkover do you raise the right arm up overhead or bring the body up to a standing position. The faster you do the trick the easier it is to keep the body in balance. In learning the trick, both hands may be used. Can also be done to the opposite side.

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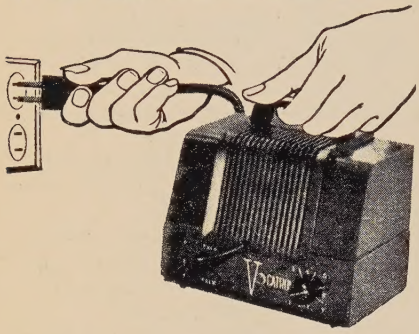

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